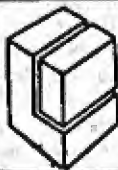


no exit no exit

YOU DON'T UNDERSTOOD



LEFT INSANE

PLAID

RETINA

Verysmall RECORDS



FACE VALVE

SARTRE



## A Play for Your Act

(note : the ideas expressed here are JOHN PICHE's, no one else's, don't like 'em? Deal with him exclusively.)

I recently had the pleasure of seeing a video taped interview with GG Allin. Before I had seen anything by the man I had condemned him as being an idiot, but now after seeing this fifteen minute interview, I have to applaud him as a comedic genius! I saw him piss in another guy's face then shit on this guy while punching him, that in itself is not all that funny, but the interview that he did was amazingly hilarious. He sat there + in his drunken/stoned stupor repeated "Fuck You, Fuck You because Fuck You." I was on the floor, then he started in on free drugs + raping little boys + girls + drinking Jim Bean at the end of the world. He sucked another guy's penis + then they had a sword fight using their penis'. GG is really pitifully funny, he boasts that he would fight me or kick my ass while he can barely stand up. The man is scum, I'll give him that, but in the same breath the man is also a phony. His act is nothing new, the shock isn't even there, sorry GG it was all done a lot better in the Middle Ages. I would have loved to have seen him ice his pitiful ass, but I sure he's having way too much fun in jail to be worrying about killing himself. One other thing before I move on, to all his fans/worshippers you folks are more stupid than I figured, how could you worship that rehearsed contrived buttlicking cocksucking shitkicking drug addict? I'm sure there is some real scumfuck out there who would be more than happy to humiliate you in many sick + perverted ways before killing you slowly.

You got something to say about Public Enemy? Come to me. We'll talk about the black man having no political power in this country + the systematic oppression of blacks in this nation. In the last two months it has come to my attention that a lot of outspoken blacks are being nailed on anti-semitism charges by the media. When I have heard the remarks made by the accused in question, for the most part the comments were nothing more than somewhat harsh criticisms of Israel or our dealings with Israel. This got me to thinking...Israel as a quite a strong political pull in this country. A lot of people do a lot to see that Israel is never offended by anything said by anyone associated with or in the government. So I thought, could all these accusations be hyped up + blown out of proportion to harm + discredit the reputation of these outspoken blacks? I'm not saying that Israel or any Jew or that matter is doing anything, I'm simply wondering why the media plays up all these charges. How many people who accuse Malcolm X Louis Farrakhan, especially, have actually heard them speak or read up on their messages /or lives? I know that I used to condemn them both without any real knowledge outside of what I was told their messages were. I can't say, now that I am more educated on both of them, that I 100% agree with what they preach. But at least now I can say that my opinion is based on something more substantial than the popular rumors + hype. In the Public Enemy front, that started all this shit off, Prof. Griff I don't like, but I still love the music + message they as a band are pushing. What one member of a band

has to say is not necessarily the message of the whole band. Case in point, Choke + the rest of the fellows in Slapshot. Anyway, how many of you PE bashers knew that after the infamous Griff interview the reporter wrote another piece saying that after reading the books from which Griff quoted he totally agreed with the statements made by Griff. Now that is a fact that I bet you kids didn't hear about.

He wobbled across the street an image of E.G. Robertson via "Public Enemy #1," or at least was the intention of his brooding intellect. "My shoes could be Monk's fingers," absently figured. All this jazz seems like a ghetto vendetta, assaulting the compact Japanese cars. The gruff slow problematic motion of the hardcore alki, as he stumbled over yesterday's woes. An open wound, seething, left by the affluent commuters. "Gotta get just beyond the hospital, just beyond." The train clanks



right on bye, a cold steel monster. While Screamin Jay Hawkins got into a cab, but he did not have the fare. He said, "Mister cab driver, can you take my weary old bones home?" The cab driver looked into Screamin Jay Hawkins' eyes + said this, "Nope."

Rollins came into town with his band. The nite of the show Alex + I went together to the show, I think Aaron was with us. Anyway Alex + I were pretty psyched up, cuz we thought that we could get Hank to give us an interview. But when we got there + saw all the kids that had showed up, I think our sure-fire confidence shrunk just a bit. I know that Alex had long since forsaken his, while I still clung to mine stubbornly. Standing around in anticipation mindlessly listening to my friends idle chatter. I began to prow around the club, asking if anyone had seen the man. No one had. I had just about given up when I saw Henry Rollins walking up one of the aisles. My heart jumped to my adam's apple, I nervously grabbed Alex by his bandanna + stringy locks + made a bee-line to cut Hank off. He was a lot shorter than I had pictured him. Some nerdy skinhead stood in front of him asking him

about the club's policy about stage diving. I crept in behind the skin, I remember only the tattoos on Hank's arms, kinda neat. Dismissing the skin with a few curt words, eye brows creeping together, he resumed motion thru the crowd. "Henry?" I grasp onto the bar so that I wouldn't fall through the floor, could that be my voice? He stopped for a split second + tilted his head back to look in my direction, "Yes?" "Henry, man, can we get an interview?" Not even a second passed, "No." A slick fleeting smile + he disappeared. I sickly looked through the crowd to see Alex shrug.

I took a ride down to the Flats awhile ago, I think I was with Alex or Tony, I don't care. Anyway once we got there I became very upset - almost suicidal. I could not stand all those idiotic college jock fuckers who go down there + get smashed. They act, because they believe, that they own the whole fucking world. They don't own shit. They are worse

than my shit. They have no control, no self, nothing but false bravado + seelly breath. I wished to god that I could have killed them all, but I didn't. I'll never go down to the Flats again, unless I really have to or I got a very powerful firearm on my person.

This is our second effort + we surnamed it "You Misunderstood." Why you ask eyes wide, ready + willing to accept whatever bullshit explanation we feel like tossing at you. Well, I'll give you an answer...Are you fucking me, awhafucks? you better not be!...Our editorials were a joke. Well, not the one about big business - cuz I meant that. Alex wrote the John Piche' Editorial cracking on me, I did not write that. Sure I said most of that. Do I believe that? Maybe I do, maybe I don't. All I got to say is this - Take all this napalm bullshit with a little busted glass.

On good days I feel really good that I have something to do with this publication, but on bad days I hate even the thought of being associated with this shit. Let me explain myself, there are days, moments in my life where I can't deal with the fact that I live in a world so full of fuckin idiots. I look around in my little hardcore reality + see all the goofballs who I hang around with + I call my friends. There are maybe three people in my life that I like, all the rest piss me off. There are too many people in this world + they're all out to get to me, to make me like them. They grab at me attempting to drag me down with them into their sadly pitiful cesspool lives. There are the bad days. There are the days I can't stand living. On those days I look at our zine + I see wasted effort. It pisses me off that no one around here supports anyone else, even I am to blame. For we are all in these trenches together but are only working enough to cover our own asses. I look at what I have tried to do + it all seems so pointless. There are the bad days. On a rare good day, I can look at all this a little more lightly. I see it as a means for me to contribute to a vital + growing "underground scene." A forum for my expression, it gives me an identity. One

thing we all strive for. But in the end, all that keeps me going is the satisfaction I get feeling that maybe, just maybe, I will produce something that I will like. Until then I guess I'll just keep pushing my way through all the bullshit that seems to be collecting everywhere I turn.

Yeah, kick my head in cuz I'm an idiot, cuz I don't think, act, or look to you as a god. Fuck you! Who the hell do you think you are? You don't like the way I do things, eat my mutha-fuckin shit, asshole. I'm not here to please you or your miserably petty ego. I am alone. You're not in my head, you don't know me at all. I won't let you. You are nothing, while I am everything to myself.

Well, that's all I got to say right now. I hope that I didn't distract too much from your television consumption. Hey, Lookit the Sky.



Ok, in this issue we're going to go back on our words a little. John and I both feel that our 'zine should expand itself beyond the average hardcore fanzine contents that we've all breezed through again and again. We still believe, as we said in our first issue, that "big" politics are beyond our reach in understanding and control. That wasn't and isn't a stance of apathy; rather, it is just knowing not to open your mouth when you've got nothing knowledgeable to say. There is still room, though, for lots of other things. We're playing with some new ideas, and I'll just say that we're getting more and more motivated to put out quality product. That means original; it means with personality, with honesty and a sense of humor. To me, reading a 'zine should be more like having a conversation than consulting an encyclopaedia.

OK. Now I'm going to talk about why underground music is better than mass produced music. (Yeah, I know, "we" spoke out against that in the last issue. That was John and not me. We're different people with different opinions, dig? We at least know not to be at each others' throat over every controversy we don't agree on.)

I admit I'm completely enamored by the idea and actuality of a network of music and publications that, because of its honesty and attitude, constantly draws defectors from the mainstream. (And to be fair, because of its attachment to youth and separateness from the "real world", has a steady stream of deserters.) Realistically, it has its ups and downs, and I hardly come away from every show I see with a stupid grin on my face, but there's no denying that I love hardcore. Anyone unlucky enough to have been caught within hearing range of one of my "underground music rules" monologues can attest to this. Seriously, though— what's better: to spend eight or nine dollars on some cheezy record with a bad sleeve, no lyrics or info, and it probably skips too (ever notice how small label vinyl is thicker and tends to skip less?) OR, to spend for a demo or 7" from a cool band or label and getting a letter back, along with flyers,

stickers, etc.? There's a definite beauty to this way of doing things. Don't even say "CD" to me. Please. That's the epitome of what I hate about ripoff music. Tape traders have my respect (and my list too, ha ha). They're the ones who are devoted, who put some effort into receiving music. Moral(istic): Passivity=Consumerism=what hardcore is not. Productivity=Creativity=Hardcore. There. Is that shoved far enough down your throat now?

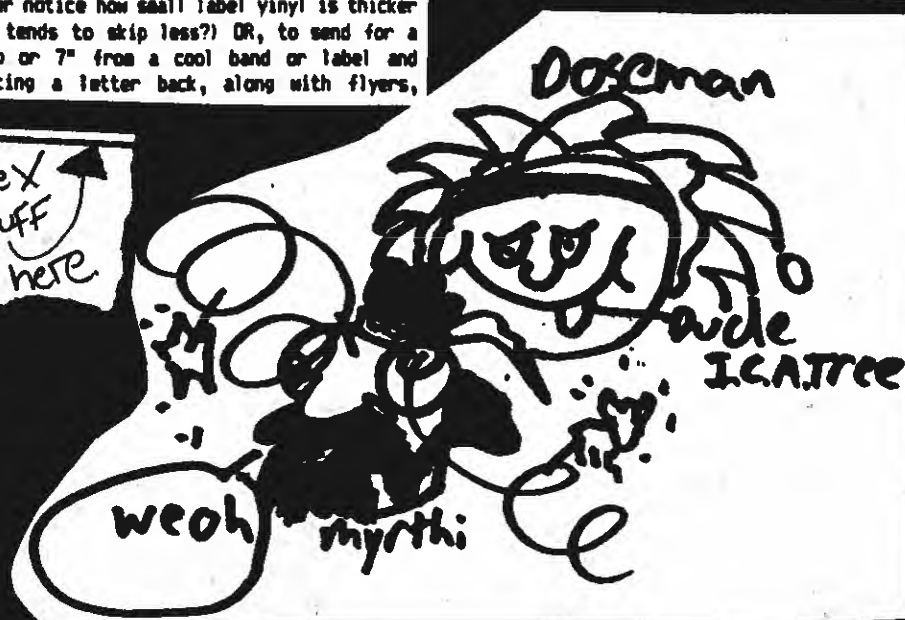
Thinking further, the whole nature of this publication is personal, unaffiliated, and unaffected by anything except our tastes and opinions. I could put recipes or fashion tips or advice in here, and it would be trusted, I hope, because I have nothing to gain by lying to you. John and I make no monetary profit. We make this because we love it - it's our sanity.

I don't know if anyone out there likes or is interested in Andy Warhol, but I read a book about him by his pal(?) Ultra Violet. Andy was a goof, a fraud, a total salesman. He knew he was fooling idiots. He never called his work art. Others did. He sold it and got rich. He made everything into a "happening," a photo op. He sat around in his Factory studio and took drugs. All anyone else did in the factory was 1.) pop pills/shoot stuff into their asses 2.) have orgies 3.) kiss Andy's ass. This was the supposed "New Artistic Movement."

It's odd, because I used to believe in modern art. But its rebellion is always sold out. It always moves, willingly or unwillingly, into big museums and big money markets. The real and honest artists you don't hear about, because they're not hip. They're not marketable. Not coincidentally, those are the only ones I'd give any credibility to.

Bottom line, art for the sake of money sucks. Have something to prove.

Alex  
stuff  
here



Hard but not Core

1. Black Sabbath - 1st 4 lps
2. Too Toot Club - 1p
3. Bauhaus - all

4. Talking Heads - "Remain in Light + Fear of Music"

5. Jimi Hendrix - "Are you Experienced + Electric Ladyland"



1782 NC Jay Front Nono  
John Jay Front Nono

# LEFT

# INSANE



The story of this interview : I got Left Insane's 7" because, well, I don't know why. I got it, though. I liked it. I was left with a lot of questions about the band; what they were doing, how they saw themselves...An interview seemed natural. I sent them questions and, as requested, they answered them onto a cassette. No, they're not great thinkers, but they don't want to be. They're musicians, and that's how they see things. Not every band has to be message heavy; I like Left Insane for the same reason I like Black Sabbath and The Stooges; their music is just plain good. Anyway, the tracks that they put on the tape they sent me are good and I hope their up coming lp will equally ear-catching.

Paul : This is the voice of Paul Radabaugh and I play guitar in the band and sing some of the songs that have lyrics

David : Hi, I'm David Gomez. I play bass. I sing some of the songs but nothing on vinyl yet. And Tony Cicero, our drummer, is not here with us.

Paul : Would you like to read that first question, Dave?

Dave : Sure I would. "How do you come up with the song titles seeing as they have no lyrics?"

Paul : We come up with song titles, in large ways, just based on what the songs feel like and what the circumstances surrounding that were when we came up with them.

Dave : For example?

Paul : "Visa Weekend Farewell" happened the same weekend an old good friend of ours got a new visa card with a big limit on it, got a jeep and split to Las Vegas to go blow his whole limit.

Dave : He used to play bass for the band before I was in there, and I guess that's what the "goodbye" part is.

Paul : Yeah, pretty much. For another good example, umm...

Dave : How 'bout "E Power?"

Paul : "E Power?"

Dave : "E Power."

Paul : "E Power, works that way out very well. It's like, "E Power," well first off, the song is in the key of E and its real powerful, I guess. And it came about from this thing of running on E power with down there, the needle on the E and just giving it all your toast, you know, I'm not talking about Jackson Browne here.

Dave : "Running on Empty."

Paul : And then the songs with lyrics, needless to say, the titles are based on the lyrics. Question Number two, "Do you consider yourself a hardcore band? If not what do you consider yourselves and if so why." Four Questions in one.

Dave : You start off.

Paul : No, we're not a hardcore band and we're more hardcore than any hardcore band and yes we are a hardcore band. So we're like yes 'n no 'n no 'n yes.

Dave : To explain that a little better, I would say that in the generality of how hardcore is looked at these days, I would say no, we're not a hardcore band. But definitely we're hardcore - into what we do and yeah. Okay, what do we consider ourselves?

Paul : We play the stuff that's real heavy. I can count the bands on one of my hands that play harder and faster and tighter than we do, only sometimes. So that kinda justifies the first statement, but I really don't dig putting things into that context anyway because its like the "Be Factor," you know "be this, be that" when its like you do something at a particular time and you do something else at a particular time and does that mean you're being something else for having done it? No, I don't like "the what are you factor" anyway, but thats cool.

Dave : Next question: "Listening to your music I get the feeling that you are influenced at least somewhat by jazz artists, is this true?" I would say that in my case, somewhat, but I really wasn't influenced, I was mainly influenced by rock n roll guys like Geezer Butler or Ciro or like the guy



from ZZ Top, I forget his name. You know, stuff like that, I listened to a lot of jazz but it was never until I joined into this band that I got remotely close to playing anything similar to jazz. Tony, who used to play in Saccharine Trust, has been playing drums since he was five years old, and his dad was a jazz drummer so he's obviously influenced by jazz.

Paul : My first and foremost was Hendrix, when I had heard later Hendrix records, and I got my toast on that and that's what got me into playing music. Then, I pretty much discovered Zappa and MacLaughlin before most of my peers, that I knew at the time anyway, at least the circles of peoples that I was hangin out with. A lot of the electronic music and my favorite classical music, which is the really dark stuff, like Bela Bartok and Ed Garvarves, who is another big influence on Frank Zappa and as far as other jazz guys go, not a lot of traditional jazz guys, but you know, like Miles and Cobin and a lot of people that played with Frank Zappa, that's where I got more of my thing from. Not do really well, you know. Usually you look forward to playing all ages shows, sometimes they can be your worst audience mainly because they want to hear your typical 1-2-3-4, 1-2-3-4 and we tend to do a lot of different things in our sets, we play fast, we play really slow, we mix it up with some covers, our covers vary from King Crimson to Carlos Santana to the Minutemen to the Stooges, so you mix that all up in one show and there's not just one feeling through our set, it's a very moody kinda set, there's various moods throughout our set. You know, it's kinda hard to say, if a person is open minded, they can get into it, and if they're just looking for that one thing then we probably won't be able to deliver the goods, 'cause we are three individuals playing as one.

Paul : We're not about to conform to what we obviously don't care about. That's confusing to some audiences, I've seen some audiences get thoroughly confused with us. Its like the typical reaction, I can't say, we've had the best shows on earth where everybody seems to have a good time and we've had shows where people stand there with their mouths open freaking out on us 'cause well, you know, at a punk show we didn't have enough lyrics about saving seals or something. Then, at a prog show we were too loud and they were holding their ears, or we weren't pretty enough at another show.

Dave : Or we weren't poppy enough playing with some poppier bands, ya know? All kind of things that people wanted to get played, they didn't care what band was playing they were just out there to get drinks and get laid or something. Ah well, what's the significance of the band name - Paul? (since I didn't come up with it.)

Paul : Maybe, I don't know fuck it. Me and Tony came up with that one night and it seemed like an allegory for a whole lot of things at once and so we just went with it for that reason. I was about to get really, really homicidal over dealing with daily life, this bogus job I had at the time. Tony was getting over a relationship and we were in a car talking about politics one night and then we hit upon Left Insane and went with

from the fusion guys either, the guys who played the really hard stuff. Number four, "Do you like playing your music live? What has been a positive one, a negative one? What is a typical audience reaction at a Left Insane show?" (laughs) "Do you find any particular audiences more receptive to your music?" That's five questions for ya.

Dave : Of course we like playing live, we wish that we could do more of it. Yeah, there's definitely a lot more energy when we play live on a fairly good night. Personally, I would rather listen to that than anything that we've recorded in the studio, you know, any tapes that I seem to get, a soundboard tape or something like that. What is a positive live experience? I like playing with bands that are just good players, I like playing Universe of Congress, or DC 3, we've done some good shows with Congress. I just like playing with a good band that help us get up more for the show, you know, you hear some good music and you want play your best.

Paul : I agree with everything about playing with bands you like that are your friends and playing with new bands that you meet and you like, and could get a common thing together and like each other for reasons that have nothing to do with one band or the other, like appreciating something completely



different. As audiences go, I have a feeling like that's what he's after, that are open enough to be receptive to something. For instance, if we are playing for a bunch of people that we've never seen before in our life, and they're open up and groovin on what we do and are diggin it, and theres people slamin for those who want to slam and then theres the people who want to watch and get off on that thing. That's like the most positive thing, but if there's a bunch of people that are narrowed down and horned in and givin a thing that we ain't even goin to try to give 'em in the first place, 'cause we do what we do. Then those are the people who can go and fuck themselves - we're playing for the wrong crowd.

Dave : I would say that a typical reaction to our shows varies, we've got some nights ...usually we don't do good with the 21 and over crowd and we've had some nights that we

it. It doesn't really get down on any particular it was like an allegory for like ten things at once and it just seemed really perfect.

Dave : What is the relationship between Left Insane and All?

Paul : All was the closest thing I had to a family for about a year and a half. The Left Insane rehearsal room was next to theirs in La Meda Ca. and they would be on tour about half the time, then my neighbours about half the time. We were very very close, Bill and Stephen, Serina and Carl and Scott are some of the best friends I got and there's basically not a business thing happening at all, I think we've been left alone by people that otherwise would not 'cause they automatically assume that we're a Cruz band because we're friends with All and Chemical People and Bill and Stephen. Well, hey folks, we're not a Cruz band.

Dave : We have a general appreciation for what each other's bands are doing, you know, we are somewhat influenced by each other. They like to play heavy at some points, we do the kind of faster 16th note bass kind of song.

Paul : I can give an example of some of that, the drum beat on "Disintegration" and then listen to All's new album when it comes out, you know I heard the daily mixes as it was being done, and you'll hear like the damage that came through the walls of their office.

Dave : As our new stuff comes out, you'll see a little more melodies coming out of our stuff. Not that we're going to become some pop band of anything like that, but definitely there is a little more melody in our stuff. As we increase our vocals and stuff like that.

Paul : We all have a common appreciation of all the same things and each other's tapes and be like "hey, chew on this", and get off on things in such the same way. How many people do you know think that Birds of Fire is the best album ever made?

Dave : Birds of Fire being the Mahavishnu Orchestra.

Paul : Bill and Stephen did the 7" that you reviewed and they also did the new album and they did an incredible job. They have very much their own thing with drum sound.

Dave : "How many 7"s were pressed?"

Paul : Look if you don't stop asking us about this straight-edge thing I'm going to stop this interview right now 'cause I've just had it with this. (What?!! - Alex)

Dave : Thousand. "Are there any people, bands, entities that you look up to for inspiration, musically or personally? If so who, what, where, and why?"

Paul : Okay, if we were one of those intelligent punk bands, this is the question where we'd go on for twenty minutes, but we tend to spend most of our time in caves and playing music.

Dave : Influences and stuff like that - I think that we're pretty much influenced with what goes on around us. That could really mean anything, I really don't know, my music is not really affected by anything I read. Its more what I'm living and what's around me, most of our new vocal songs are generally situations that we're frustrated by.

Paul : That's a good place to key in on, the vocal songs, 'cause this is a hard question to apply to the instrumentals. The vocal songs usually have more to do with our



observations of something that makes me really hot or emotive about something. As far as being inspired by any one particular book, publication, or band, no, not really, they all sort of fit into the puzzle.

Dave : Yeah, we've been influenced by a large variety of bands, its kinda hard just to pick one or anything like that. "Whats the deal with us getting a singer?" I think its been a gradual process. First of all, we don't have a singer, we're all sort of sharing the singing duties. On the new stuff, Paul is the only one who sings. But it was just a time thing. We just felt like we could pretty much do it, it wasn't that we were selling out or anything like that, it was just one of those things. We started off pretty much doing covers, we didn't write any of our own stuff.

Paul : We did a Stooges tune and a Minutemen tune.

Dave : Yeah, 'cause we just felt like doing it, then pretty soon, we started writing our own vocal songs. It was just a gradual thing

that happened with us. Still, the majority of our set is instrumental.

Paul : Its not like an accomodation process, its pretty much "never get formula", "never repeat ourselves", like I'll never try to cop another "Visa Weekend Farewell" its like whatever we do next will be pretty different from that. So now that we've done "Visa Weekend Farewell" we're going to do something different and vocal songs are part of that. As far as getting a singer - we just up to this point have had no need to.

Dave : Also, all the old songs that were instrumentals will probably forever be instrumentals, because why should we change them? We've played them that way up to now? I like 'em that way. We got plenty of stuff in the air that can have vocals.

Paul : Question number eleven: "Last comments, your own question for yourselves or me? Stuff available? Anything that was too silly to answer and a question with cryptic messages or inside jokes." Well, you know, we just moved up here to Hollywood and I'm getting my tongue pierced and my ear pierced. I don't own any leather, but I'm looking at getting some and some spiffy boots, too, but I got to learn how to play in the things, 'cause I always see people play in boots and they look like they're gonna fall over.

Dave : I think Paul would fall, he generally has problems just in tennis shoes.

Paul : You should have seen me when I used to



# LEFT INSANE

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# LEFT INSANE

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skate. Stuff available - demo being heavily booted in Arizona.

Dave : Talk to someone in Arizona.

Paul : Cryptic messages? Well, you know we're all such death rockers. Death, death, death, die, die, die.

Dave : Left Insanica.

Paul : Dave already has black hair.

Dave : I need to get whiter, I'm workin on it. Inside jokes?

Paul : Okay, a kid goes upstairs to go get a drink of water, and he sees his mom fondling herself in her bed saying "I need a man, I need a man," Then the kid walks back downstairs and goes to bed saying "Wow, this is really freaky, whats the deal with that?" Then, the next day, he hears all this noise upstairs and sees his mom up there with a man, and so he immediately runs downstairs and goes back to bed and starts fondling himself and says "I need a bike, I need a bike."





**REVIEW**

# A NOTE:

No, I am not an ass kisser. I honestly like most of the records that I buy or send away for. So I'm not going to fake being really critical when I do actually like bands. Just a warning for when you read my reviews. It's more important to describe the music, anyway.

-Alex

**Pitchfork - "Saturn Outhouse" 7"** (memesis records)  
This California band's debut vinyl is made up of 3 songs of melodic, intricate, and kinda flipped out hardcore. I didn't read the lyrics because they're handwritten and really small. But the vocals re, like the music, crazy sounding. Kind of like a good hardcore version of The Cure. (aa)

**Jerry Nation - "Face The Nation" 7"** (workshed records)  
As probably everyone knows, this is Dan O'Mahoney's (ex-No For An Answer) new band. And, not surprisingly, it sounds just like NFA, except for some great, long slow parts. They should do it all like that, because the fast parts are generic as hell. Some of the lyrics are less serious than Mr. O'Mahoney's past compositions. Hopefully we'll see them progress into a truly pioneering band - I think it's possible. (aa)

**NO! - "And The Time Is Now" 7"** (N.Y. recs., 175 5th ave., suite 2589, ny, ny, 10010)  
After a great demo, NO! puts out their own record, and it's great. 5 old songs and 4 new ones. It's fast, ungeneric hardcore with gruff but interesting vocals. Excellent, excellent lyrics, very concerned, relevant, and unapathetic. "Milk" sounds like a NYC Rayhem song. Get it and support the label and band. (aa)

**D.Y.S. - "Wolfpack" lp** (Taang! records)  
A rerelease of their essential "brotherhood" lp, and well worth it just for that. Four bonus songs are included, but only "wolfpack" is of the same calibre as the other tracks. The other three are all cheery: a terrible attempt at blues, a ridiculous reggae/ska number, and a hokey-beyond-belief cover of Black Sabbath's "Iron Man" (aa)

**Soul Reaction - 12"** (takeover records, pobox 40116, st. paul, mn, 55104)  
I knew nothing about this band when I ordered their record, so when I got it I was pleasantly surprised. The music is somewhere near Bad Brains, but I hate allusions. They tend to take the slower more melodic approach to hardcore. Only problem with side one is the singing sounds just like that dude from Living Colour, another damned allusion, too bad that it does by my high standards. Second side with only two longer songs is really good. The music + vocal style blend a little more nicely + the result is better than the norm. Marty from Blind Approach picks at the guitar. The packaging is decent for the first effort of this new label. Support these guys they seem to mean well. (jp)

**Against The Wall - "Identify Me" 7"** (memesis records)  
I guess all the generic review words come out for this record: "powerful", "crunching", "forceful", etc. It's not generic, but it's not really that original either. A polished sound like the Gro-Hags or the Judge lp. Worth owning, but could have been better. (aa)

**Memesis live 7" series: 81(Whiskey show) and 82(Haywire "Painless Steel")**  
First off, this is a cool idea. Most hardcore bands don't release live albums, so non-tape traders don't get those recordings, which are often the only existing testament of a band aside from their few releases. The Whiskey Show (the place where the Doors used to play, right?) is a compilation of one song each from Slapshot, Pushed Aside, Hard Stance, and No For An Answer. The "theme" aspect is good, and the NFA/Slapshot side is definitely intense. The Haywire 7", aside from having a great cover, is a great addendum to their lp, showcasing three of that record's songs and an unreleased tune. Live and loud! (aa)

**Supertouch - "What Did We Learn" 7"** (combined effort, po box 5341, astoria, ny, 11105)  
Supertouch first solo vinyl is finally out and it's well worth the wait. 3 songs, each a well-crafted piece of work. This is certainly not your bash-it-out, thrash-mosh hardcore. Reminds me of a lot of things, though it doesn't really copy anyone. The singing(!) is like Soulside: melodic enough to be called that, but gruff enough to retain a sense of honesty and a down-to-earth attitude. Good lyrics, odd cover. Another great combined effort release. (aa)

**Forced Down - "Rise" 7"** (downside, 2015 tarmet ave, 95766, san diego, ca, 92109)  
An excellent first release from this new band. Contains members of Anality and Pitchfork, and if you know anything about those bands, it should clue you in to what this sounds like. 4 songs of melodic (but definitely not poppy) hardcore with raspy vocals. Great cover and packaging and well-thought-out lyrics. Very recommended. (aa)

**PowerHouse - ep** (new age, 1036 mt. whitney dr. big bear city, ca, 92134)  
Sadly enough the Powerhouse sound is simply recycled New York straight-edge. Why can't bands today define their own sound + style instead of re-hashing formulas that are now played out, predictable + boring? Take Youth of Today's music, mix in a little early Judge + put all that under paper thin vocals, what have you got? You got this effort, if we can call it that. (jp)

**False Hope - guilty of everything demo**  
(86 try 3272 euclid hts, cleve hts on 44118)  
Six songs, six bucks, color cover. There is no demo better. Music with no fitting definition, all that were involved are excellent musicians cranking out six catchy powerful tunes. The vocals are insane. Their drummer is the best in Cleveland scene! This is a must, sadly enough now, cuz False Hope have called it quits. Thankfully they left us with this amazing demo. One of my all time favorite demos. (jp)

**Correction:** in the last issue, I said that the SEIN' RED 7" was unlistenable well, I find myself listening to it a lot, so I guess it just took a while to get used to the odd sound. If you can find one, get it, it's worth it!

-Alex

**BUT**



**Baker Pikes** - "Three Men And The Monkey" 7" (heart first, backstreet 99, 1000 Berlin 61, v. germany)  
An excellent (I know, I always say that, but it's true, damn!!!) Japanese band put out their first record which is also the first release of a great independent West German label. Their music is a combination of standard, raging Japanese such as S.O.B. or S.I.C. or S.I.C. and a great sense of humor, which leads them to include bawdy pickin' and a happy reggae song. Simple, funny lyrics in English. "Take The Funny Way" and "Can You Get The Disco?" had me and Joe rolling! Get it! Support the band and label!!! (aa)

**Crashhills/9** - This - split 7" (no really, po box 10303, torrance, ca, 90505)  
Crashhills - last release ever. One old demo song, one new. Great mid-tempo music and cool vocals. As always, well crafted lyrics. 6 - This - Yaml! Terrible 'I also You' pop music! Yuck! Try WB-1! Only good part is their side of the cover - cool drawing. Half and half. (aa)

**Apocalypse** - "Earth" 7" (Crust records, po box 2308, plainville, ct, 06062)  
Very environmentally aware metal/hardcore from this CA band. Two thrashers, a long instrumental ("Mother," the best song) and a two second gripper. Good lyrics and a small dissertation about the real significance of the swastika. (Earth symbol). Interesting and original. (By the way, Crust Recs. has a big list of demos and 7"s for sale at a very cheap price, so write 'em.) (aa)

**Hardcore Living In** - comp 7" (vernal records, po box 1145, cooper station, ny, ny 10276)  
A perfect little disc of intense, honest and committed hardcore. The random/Life's Blood does "human power", short and sweet, in the unmistakable style of their 7". Revolution track is further proof of this band's greatness. The flip side has Anne's "electrodes", and god, do I love this band. A great animal rights tune, delivered in full force by the scream team of Jay and Al. Finally, here's Agitated turns out a berserk "the good father" had me against the wall. As though that wasn't enough, the insert contains a rant against commercialism and for d.i.y. projects that is as bitter as it is inspirational. This is what hardcore was and is all about. (aa)

**Jackbreaker** - "Whack and Blithe" 7" (Ver 2ball, po box 8223, emeryville, ca, 94602)  
This is a repress of an (I assume) out of print record. It distinguishes itself through carefully crafted melodic hardcore and vocals comparable to a punk R.B.M. Three songs. Infinitely catchy, with good, if difficult, lyrics. Lp out soon on Shredder records; this ep is limited press. Like all "Ver 2ball" stuff. (aa)

**Pupal** - repeater (dischord records)  
I don't know, the first few times I listened to this record, I really hated it. There are a few really good songs, that have the power + sincerity that Pupal can project, but then it seems they have fallen into a rut. All the songs sound like pupal should sound, which sadly means this record comes off not too innovative or exciting. Aptly named, "Repeater," for that is exactly what they seem to be doing - repeating. (jp)

**Snake** - "Beliefs" 7" (dese, po box 4522, st. paul, mn, 55104)  
Overproduced hardcore that has lost all personality and interest. Really lacks focus and originality. Boring "friends and me" lyrics except for the cool sentiments of the song "Beliefs". Nice packaging, a huge foldout 10- page job with lots of pictures. Not even the "rap part" saves this. Bo hum. (aa)

**Earth Rapers and Neil Rainers** double 7" comp. (hippycore, po box 195, mesa, az, 85211)  
I like the idea of comps with a purpose, like *Squid or Not* and this. A lot of music and a lot of information. All of the music is hardcore of one sort or another - a lot of variety is evident. It's good to see so many bands committed to this project. The info booklet gives a page to each of the bands, and goes on to include a series of essays and stories by the *hippycore* guys, NOT dull reading, but necessary and informational. A benefit for their local *EARTH FIRST!*, which I'm sure is cool, but I've heard bad things about certain factions of it. I agree with everything here, though. Educate yourself. (aa)

**The Unknown** - demo 12.50 or 3 but to Ken Blaze 322 ridgeview drive, 7 hills ohio, 44131  
I'm a sucker for funk/reggae whether its hardcore or not, regardless that's what this band plays. This tape really surprised me I really thought it was gonna suck dopshit but these guys really have a pleasant subdued relaxed sound. Lotsa thumping bass + floating guitar, the drums could be a little more original, though. I know the singer + I can't believe that is his on this tape, oh well - sounds okay Ken - seems to falter in some songs though, couple songs sound like Outface rips but I ain't talkin' shit. It's a good demo, ya can't beat the price, so go for it. (jp)

**Verbal Assault** - "Off" 7" (gocoe records)  
This 5-song ep is the best material ever by this band. Combining the guitar-heavy sound of "Trial" and the intricate, spacey feel of "Tiny Giants", a completely immaculate sound is crafted. The package is topped off by cool photography and excellent (as always) lyrics. On their own label. (aa)

**They Don't Get Paid**, They Don't Get Paid, But Boy Do They Work Hardman record comp (p)  
This record and zine compilation is nothing else than a testament to the integrity, originality, and creativity of all those involved. Band-vibe, only one clunker. Screaming Wasm!. Otherwise, issues turn in a godly version of "Clutches", and *Conspiracy Of Equals*, *Apocalypse*, and *Christ On A Crutch* all do cool individual little thrasharmonies. The melodic slide o' things is well supported by *Insanity*, *Jacob*, and the *Libido* boys. *Downfall* - by Ivy - cool. Finally, some cool punk rock from *Bazooka Joe*, *Cringer*, *The Jetcoaters*, *Dissonant* and *Dead Silence*. The finale, *802 & 79.5*, gives a full page to each of the contributing zines, most of them supply interesting d.i.y. oriented words, except for the flipped out *Hamadic* background and *loony Mac-Janus* pages. Then each band gets a half page for lyrics/artwork/messages. All in all, a great comp, and a big intravenous burst of inspiration, too. (aa)

"YOU WANT TO BE PART OF THE SCENE - BUT YOU'RE JUST PART OF THE SCENERY!" - HERESY "GETTOISED"

**Pupal** - "3 Songs" 7" (dischord records)  
The only band in the world deserving all the hype they get, and also one of the only ones cool enough to ignore it, once again prove themselves. Here, they offer three flawless rerecordings of demo tracks: a piano - accented instrumental, dubbed "Joe 81", the song they opened with when they played Cleveland.) The other two songs, for once, have easily discernable topics: "Song 81" is about some of the more pathetic aspects of the scene, and "Break - In" is about teenage pregnancy. The music? It's Pupal. Don't tell me you don't know what that sounds like. (aa)

**Integrity** - "In Contrast Of Sir" (victory, po box 197, clarendon hills, il, 60514)  
Leaving behind any possible local bias, this is an excellent record. One of the few bands of late that has both a brutally hard sound and a healthy dose of originality. Bird's vocals outbalance the demo, and the backups sound better too. The music is pure hardcore evil ("Why does everyone say my band is evil?" - Double Fresh). Its slow parts are beyond words - you can't even dance to them, you just sit there openmouthed. 5 songs in all, get it now (or fucking perish!!!) *medley-john* (aa)

**Beyond** - no longer at ease (combined effort, po box 531, astoria, or, 97103)  
Since May 29th, 1988, I have loved this band. Their demo is the only thing I listened to all that summer. Well, that was almost two years ago, they have called it quits, but not without becoming immortalized on vinyl. Fifteen songs + just as excellent as the first time I heard them. They stayed hardcore, which is rare since most NYC bands go metal, but then beyond was a rare NY band. I really like this record a lot even though I do get a complaint, I remember the singing to be a little less annoying, on this record he seems to be singing with the same inflection on every song. Maybe I've just gotten old, but on certain songs his voice just pisses me off. Overall, an immortal band's fantastic swan song. (jp)

# POLAR GRAPH

If You Can See Through It, It Ain't Coffee camp 7 (Very Small, po box 6223, emeryville, ca, 94602)

I bought this record from David Bayes (who runs this record label) when he was here with Plaid Media, and he told me that the purpose of the record was to give these bands vinyl, none of them having had it before. Four California 'punk' bands on here: Plaid (good track, good lyrics), Thumper and Monsoon (who both do off light songs - no crunch) and Pithulice and slow with chiding vocals), but boring or generic. Coffee colored vinyl, limited pressing, get it.

Track - 'Punkwagon Brawl' (ready) 12" (1448 battery ave, Ballinore, MD, 21220)

Ham... interesting. On their track list they include 'Bongomanticism', and I guess they take that to heart. What's it sound like? Well... about this: a rocking combination of the first and third Bl'nd albums with occasional 'wii'/'duh' vocals. Insane but original and interesting lyrics, excellent cover. Basic. Intense. Purchase immediately! (aa)

Out of 8.0.3. - will it? (no address, yeah)

A live booklet of these two Japanese hardcore 'superstars'. The 8.0.3. side is not up to par with other stuff of theirs that I've heard, but Outo is definitely cool. Tends to overuse put this out for 'staying truly underground' and distributing it through his/her friends, that's the way to go! Only 200 pressed, pink vinyl. We've got some extras - want to trade? (Personal Email) (aa)

Shades - lost discs 7 (no address, enigma)

This is just what it sounds like, a bunch of songs off their '65 demo that ended up on their 'Pervian Vocalist' lp. There are jokes between every song, and on 'Born To Bullit To Grind', which is supposed to be 'live', they have a million little girls screaming all the way through. Beatles style. Amazing, but not essential. (aa)

Born Against - demo 90 po box 1155, cooper station, ny, ny, 10276

I'm not reviewing this because it is for sale, although if you want to obtain a copy, I'm sure you could trade something for it. (I traded my BOLT 81). I think this band really needs to be covered. Their music is excellent, featuring 2 ex-members of Life's Blood in what could be a more basic version of that great band. Their lyrics and attitudes are nothing less than commendable. Excellent, well-written songs on topics such as big business, rape, religion, and public safety. They are putting out their own 7", and I say, support! (aa)

Face Value - demo (2564 Hampshire rd, clare, mi, 48118)

Another Cleveland hardcore band? You'd think we had a scene or something! This band used to be called the Bagnon when they had a different singer, and they bored me opening for some shows last summer. This tape does not bore me. All souped up with a new singer and a kickin' new style, they dish out some basic, but not derivative hardcore with a lot of energy. Lyrics: 'Sunday' and 'Give My Life' are well written and make good points. Best better live! 7" out by the time you read this. On cassette recorder. (aa)

Erastum - 7" (cassette comes 195-14 37th ave, flushing, ny, 11358)

Finally, solo vinyl for Erastum. 6 songs, 5 of which were on the demo - but with a definite improvement in sound. The vocals sound much better, much more up front and yelled, rather than spoken loud as before. The music is certainly not modern RNC form, owing more to older bands from that city (they are, hailing, I think, from '65). Respectfully, response will be good enough for them to do an lp. Two complaints: too short, and no lyric sheet of any kind. (aa)

Insight - 'Standing Strong' 7" (soul force, po box 10094, scottsdale, AZ, 85271)

Extremely Y.O.T. Influenced hardcore. The best parts are some of the instrumental tracks. The vocals are gritty and powerful, but the backing and 'chanty' parts to the choruses are irritating. Standard straight edge lyrics. Good but not exciting effort. (aa)

Northwest - 7" (conversion records, 26861 Cedeno rd, suite e-143, alhambra, ca, 92021)

With some obvious NY influences, this CD band puts out 5 songs of mid to slow tempo hardcore. Low and gritty vocals, one instrumental, kinda jump music, slick vinyl color, decent 'hard' type lyrics. For some reason I like it a lot. (aa)

Domestic - demo (po box 680, goleta, ca, 93116)

Seeing as the singer of this band is last McCard's (the America line) roommate, and this tape is sold thru the same address, it figures that the band would have an intelligent and insightful lyrical outlook. Songs about sexism (wrong), capital punishment (also wrong), vivisection (once again wrong), and being conscious and intelligent. The packaging is great, a big foldout cover with lyrics and pictures - reminiscent of the line. Basically, it's solid Cro-Mag style hardcore with a heavy rhythm section and lots of twists. (aa)

Ignition - 'The Draining First Circle Of...' (discharged records)

Ignition's final 12" is much along the lines of their lp, having a slightly spacier sound. The bass and guitar sound is very similar to past efforts. These six songs are all finely crafted, complex and interesting. Alex's vocals are impassioned and anxious, and the lyrics he sings are right on: poetic without being distant and irrelevant. ('One Sided' is a good example.) All in all, highly recommended. (aa)

Beards - 'The Word Is Law' lp (lookout, po box 1000, hawthorne, ca, 95454)

I'm really getting into this 'dirt-core' sound. Beards' second full-length release has a snarling and brooding attitude. From the evil cover to the disquieting, paranoid lyrics, the attitude is downcast. Still, it isn't a depressing record to listen to - its energy pulls it out of that category. Basically, it defines description. It is dirt music, but in a broad sense. It is fast and slow, and the three vocalists all howl, yell, scream and moan in varied pitches. This intercard is well crafted, carrying the air of desperation in the lyrics out well. Very good - if you can handle it. (aa)

Beautiful Music for Beautiful People camp (mail, po box 1916, rapid city, SD, 57709)

This is an interesting 10" compilation. It's got good tracks by Blamont and the Lipido Boys, and passable stuff by eight other bands. Also notable is the 'Tic Wrench' track - I've never heard anything like this before! Anyway, hairy is a good label, and this is a decent, if not great, international compilation. (You can be cool just for mailing a 10" record!) (aa)

Becery - '13 Barking Antennae' lp (in your face, po box 203, northham, ngl, 361, England)

Well, I guess this is Becery's last ever, so more after this, same song, bye-bye release. It just so happens that it's an excellent record. This lp consists of two different Peel sessions (radio shows) featuring tracks from their split lp, 'Face Up To It' lp, and final 7", as well as a cover of 'Open Up' by B.Y.S.. The good thing is that, except for the final 7" songs, everything sounds better than on the original release. The new versions of 'Make the Connection' and 'Wreck of Friends' are slower and rockier (as per title). Two comments: one, I think Becery are and at the scene - all their early songs are changed negatively. 'Make the Connection' becomes 'Wreck the Connection' and 'Wreck of Friends' becomes 'Wrecked Band'. There's also their new pessimistic song - 'Guilt' (which) and the authors of disliking close-mic'd - 'Open Up'. Two, I would have never bought this record if I had never heard the band before. (Head: the cover sucks! They look like elzezzel I don't care if it's a joke!) (aa)



# PLAID

# RETINA

Plaid Retina are a band that I have been following since their first 7". They have evolved into an original band; a listen of their "pinkeye" lp will prove this. They are also cool guys, laid back and unpretentious, as I found out when we interviewed them before their show in Cleveland. The crowd size was small enough to fit in my bedroom, with room left over for the band and their equipment. I think that's pretty pathetic, but that's the risk an underground band takes when they go on tour. Some of the interview was inaudible due to the opening band playing while we talked.

I also asked a couple of questions of Very Small Records' David Hayes (once I figured out who he was) since he was accompanying the band on tour and I was interested in what he does. Thanks to these folks for their patience.

No Exit is Alex (A) and Coleman (C).

Plaid Retina is Matt (M), Don (D) and Travis (T).

Very Small Records is David (Da).

A: Just a basic question, how's the tour been going?

M: Great!

D: Swell! Hip!

A: No big van-breaking-down problems or anything?

M: No...well, there's been some little van-breaking-down problems that haven't been that hard...

D: There's been a new set of front tires and a new u-joint.

M: That's about it, there's really nothing...

A: Well, that's good, glad to hear it. What kind of kids show up at your shows?

M: Kids that wanna thrash, and then go home when we start playing. (laughs)

A: Most of them haven't heard of the band?

M: We get a lot of people...like at one show there were six or seven people up front that knew the words to every song, as far as what's out, and we were just like "Fuck!"

A: Everyone says you're influenced by No Means No, is that true?

D: Oh, man, don't ask us this question, please!

A: Is it a secret?

D: No, it's not a secret. It's just that everybody...

M: We never even heard No Means No until...

D: I want to say something to the press: give it a rest!

A: Every review I read, it says: "Sounds like No Means No"

D: Exactly! I wish everybody out there that's doing a fanzine would just calm down!

T: We're not influenced by them. We didn't hear them until after our stuff was out.

M: "Pinkeye" was out when we heard them.

And everyone says "Pinkeye" sounds like No Means No...and I'd heard a couple songs of theirs.

T: It's not to the extent where we were in our rooms going "Yeah, let's steal that!"

A: What's the record's title mean?

D: That's what happens when you put too much makeup on your face.

M: When you use someone else's mascara (laughs) ...it's just an eye condition. Just like Plaid Retina.

A: Is Plaid Retina really an eye condition?

M: No.

A: That'd be funky, though!

D: Matt has a quote...

M: What, I do? Oh yeah, the second or third show we played, I was standing up watching this other band play and this guy right next to me goes "Who else is playing here tonight?" and his friend goes "Plaid Retina" and he goes "Plaid what?" and he goes "Plaid Retina, you know - it's part of your eye" (laughs) and the guy goes "Man, if you had a Plaid Retina you'd see everything FUCKED!" (laughs)

A: Here's another generic question, what do you think about "selling out"?

M: As us? Or what do we think about it?

A: Well, I don't think that anything you've released is on a "sell-out label"...for instance, if you got an offer from a big label, would you take it?

M: No.

A: Would you give a shit if anyone did? Would you consider that "selling out"?

M: It depends on the band. We just played this place the other night, and I guess the last show before us was D.R.I. We showed up, and Travis goes up to the guy (and he's just

fucking around) and goes, "Where's our deli tray?" and the guy says, "Well, I, Uma..." and we said, "We're just kidding with you." The guy said that D.R.I. asked for eight cases of beer and deli trays for nine people - and that's just bogus.

A: Yeah.

D: Well, I think there's a lot of different things. People associate major labels and selling out as if they were one thing. I talked to Dave from Neurosis, I asked him if he would be on a major label if he got offered, and he said yes - but the reason why he said yes is that all their equipment was falling apart, and it would really help them out...

A: I heard that Alchemy (Neurosis' old label -A.) was fucked up, that they didn't do much for them...

D: Well, they got a record on Lookout now, so things are looking better, but at the time I talked to him, they were on Alchemy, and I remember the drummer, Jason, he's got a new drum set now, but he didn't at the time - it



was falling apart. So, in a situation like that, it's hard to say...

M: One thing about it is, no major label is gonna offer us anyway. We'd have to drastically change our music.

A: Well, I don't know, honestly, I never thought anything that's getting on semi-big labels now would've gotten there. How'd you get hooked up with Lookout? ?

D: (Motioning to David) Dave came up to us. He liked us for some reason.

A: I'd like to know about this boxcar thing. I heard it mentioned that you used to practice in this boxcar.

M: We still do. It's about the size of this room [it was pretty narrow and long -A.] but not as tall.

A: And it's just sitting out somewhere?

M: In my backyard. It was just there, and the people that lived there before we used it for storage, so I just cleaned out a bunch of shit.

A: Um...want to ask dumb questions, Coleman?

C: I don't care.

A: You got to ask them, you wrote them!

C: I'll ask them if you're willing to answer them.

M: Oh yeah...

C: All right...where do you eat on tour?

M: Everywhere and anywhere: kitchens, restaurants...

D: Dave calls it. "Wherever there's food that's cheap, fast, and loud!" (laughs)

M: ...people's stovetops...

C: This is a really outlandish one...do the walls make funny noises at you at night?

M: Don's rear end makes funny noises at night.

T: I was on some LSD once, and the walls were screaming at me.

A: What were they saying?

T: They were just screaming.

A: Like, "AAAAAAAAAAAAAAAAAAAA!"

T: No, screaming, not like "OOOOOOOO", like "AAAAAAAAAAAAARGH!" (everyone makes screaming noises)

M: Yeah, they were going "YAAAAA", chugga chugga chugga...

T: And then a metalhead came out!

A: Wow, that is scary!

: If you had the right to make any road signs, what would they be?

: Speed limit 155!

: I'm trying to think of all the bad shit that's happened to us on tour.

: More silly questions?

: That was it.

: That's all the silly questions?

: Yeah.

: Wow!

: I'll think of more!

: Think of more silly questions. Or, ask me serious questions.

: All right, I'll ask the meaning of a couple of songs. What's "Both Ends Of The Microscope" about?

: Examining yourself! (laughs)

We were on this tv show, we played live the studio at this place and they put it on tv. There was this girl that was hosting, and she came up to us before it, and asked (falsetto) "Well, what's the name of this song?" and she's got a microphone, it's like American Bandstand, and I said, "It's called 'Both Ends of the Microscope' and she said 'Well, what's it about?' and I said,



"Well, it's a song about being introspective, looking into yourself and examining yourself," and she goes, "This is Plaid Retina with a song about examining yourself." (laughs) So that's been a joke for a while.

It's just introspectiveness, I guess...I know that sounds totally dumb...It's like if you were to look at something under a microscope and dissect every part of it, but I'd be the one on top and the one on the bottom too.

A: On the "Boxcar" 7", "Not a Boy, a Man", is that about tough guys?

D: Is there a story behind that, or is it about the mentality in Visalia?

M: It's just about the mentality.

D: Wasn't that the song about those guys that were picking on Jenny at school?

M: No, that's just about the mentality of any tough guy. I wrote that song in high school, it's just out of a notebook, and it's about any guy that you know that you know that's totally a kid but he's like (grunts).

A: Well, what about the D.Y.S. cover, ["No Pain No Gain", on the same record -A.] that song's like "I'm mean!"

while I was making the record covers, as a matter of fact, that it was D.Y.S., and if we had done it half an hour earlier, it would have said "No Pain No Gain" - Stikky.

M: The lyrics were totally wrong.

D: I'm more than sure we'd get shit from D.Y.S. for that.

A: It's obvious it doesn't fit, the mindset is off.

D: I never even liked D.Y.S.

A: Stikky did a cover of that?

D: Yeah, I think they pretty much did it as a joke?

A: (Motioning to Coleman) That's Stikky-man right there. He loves 'em. That's why he's wearing that shirt.

M: Let's do more silly questions.

A: Coleman - do it, man! We're nerds! You know, we went hedgediving here? A punk rock trend - so we did it! Are you supposed to get busted when you do it, or is that a possibility?

Da: You're supposed to get busted, and you're supposed to bust yourself; when you dive into a juniper...

A: That always happens, I get busted up...but I mean (siren sounds) police.

Da: No, it's just a one summer East Bay thing, and that's what that song is about.

A: Well, we think it's pretty fun.

D: When you hedgedive, are you supposed to keep your eyes open?

Da: I don't think there's any rules...you're supposed to wear protective goggles at all times.

A: Actually, we read about it, and we weren't quite sure what the proper technique was. Are you supposed to go for a walk when you do it? 'Cause we drive, and jump back in the car and drive away - but we're basically working with suburbs here.

Da: Just interpret it your own way.

A: I know, I'm kidding.

Da: I guess you never heard the song - there's an Operation Ivy song about that. They never recorded it 'cause it was too silly.



D: Well, that's an interesting story, because we haven't even heard the D.Y.S. version of that yet. We made that cover song in '88; we're friends with a band called Stikky. Stikky does a cover of "No Pain No Gain" on their third and a half demo tape, and we heard it, and we did that song for Stikky. We found out at the last minute,



A: I have it on a live show - I'm a nerd.  
(To Dave) You're... who are you?  
Da: Three guesses.  
A: I suspect I know who you are, I'm just checking. Someone called you David.  
D: I'll give you a hint. He's been called the Most Powerful Man in Punk Rock by Blake of Jawbreaker.  
A: You're Dave Sealley!  
Da: Yeah, see my "Holding On Strong" tattoo?  
A: I have another hint. You have something to do with Lookout! records. You're David Hayes.  
D: He did it!  
A: I sent for some of your records at some point...Very Small Records.  
Da: What's your name?  
A: Alex.  
Da: Alex...  
A: de Acosta. I'm not famous for anything.  
Da: I know names 'cause I do mail.  
A: I'll tell you this: we got reviewed in Maximum Rockroll, and this is the first thing I've ever done, and they said our editorials were "jaded and bitter"...and they were jokes! No one got it! I wrote this editorial like "Fuck you hardcore nerds. You guys don't know anything about hardcore. We know everything about it."

Da: Who reviewed it?  
A: I don't know, actually.  
Da: That probably has a lot to do with it.  
A: Yeah - I noticed, in the record reviews, they give all the grindcore bands to Chris Dodge, and he's always like, "Yeah, great!" Before that, they'd always be like, "This is total noise. I don't know why anyone likes this." It's odd that way - it's not like MF owes it to anyone to give them a good review, they do a good job usually - but I bet they could fuck some people up, if they wanted.

T: Yeah.  
D: It seems to me like they could make or break a young career.  
T: If you send something in, you have to expect both things.  
M: It's really funny, when our first 7" came out, we were just waiting for the reviews, and MF just gave it the glowing review, and it was on several of the top 15s, and we were like, "wow!" Flipside just cut it to shreds. The first sentence - I start reading it - says "Lookout has a reputation for putting out the greatest quality records, the greatest bands," and I'm like "Yeah, yeah!" "but this is not the case here."  
A: They're a lot less supportive.  
M: We've never played L.A. anyway, and I don't really know that we will...  
A: Why not?  
M: Just because of the state that it is in right now, all the pay to play - there's really no good hardcore gigs. You pretty much have to have a name, don't you, Dave?  
Da: You have to be hip.  
D: Your record covers have to be four colors.  
M: We're not hip.  
Da: They set up a hardcore show there, and all the bands play, and all their friends' bands play.  
A: What kind of band are we talking here?  
Da: All the L.A. bands.  
D: I got something to say...How do I make this sound (something incomprehensible). You can't, it's an impossibility. I want to make it known that I'm looking for a drum stick sponsor (laughs). It's been done before in the hardcore world. I wanna get in on it, but I don't want to sound like I'm Tommy Lee of Motley Crue or anybody.  
M: If you're really serious about that, you've gotta ask somebody that's had it done.

D: See, the reason I want to do this carefully is that I know we have albums, and I know if I did this correctly, and in a way so nobody would look at it and say "Ugh! Big time shit!"...  
T: Well, then I want to be sponsored!  
D: It's something that I really need. It's really devastating financially to me, that and cymbals. I know that companies like Zildjian are starting to have programs for amateurs. I just don't know how to say this right. I don't know if a fanzine interview is the place for it, either.

A: I'll tell you right now, no one's going to read the fanzine that's gonna be able to do anything for you.

D: Well, you never know.

A: No, you don't.

M: Someone should coffee sponsor us! A Maxwell House corporate sponsorship.

A: Connections is what it's all about, I'll tell ya...the only reason I can do a 'zine is that a friend of mine works at a copy place.

T: Don used to work at a printing shop, and we got some very nice stickers and fliers. He has access to the computer and typesetting...we got some really nice stuff at that time.

(Talk about difficulty in making/selling 'zine)

D: The first time we played Gilman Street, I went home, and I went to Kmart, and I bought about 15 of those cheap-ass 30 minute blank cassette tapes, and I made tapes of our band on a ghetto blaster while we were practicing, and I sent them free to everybody that we met at Gilman Street. Ever since then, we've gotten mail.

A: Can I ask you Very Small questions, Dave? Did you do limited pressings just 'cause you don't have enough money to do big ones?

Da: Yes, I wanted to put the money to putting out new records instead of repressing.

A: Why didn't you do all these things with Lookout!?

Da: Because I wanted to do them on my own. There's no deeper meaning.

A: I don't know where I was reading it, a column that Livermore (Lookout! head honcho -A.J) wrote, he said, "He could have done all those projects with Lookout!"

Da: He pissed me off when he wrote that, 'cause he knew what was up and he wrote it like he didn't know why. I just didn't want to work with him anymore, as a record label.

A: Why are your ads so nasty?

Da: It works.

A: The last one left me feeling very sad.

T: What was the last one?

A: It was like, "Fuck you, I don't care, you don't have to buy my records..."

Da: Every other ad you read says, "This is the greatest record ever." It works though.

A: You get a good response?

Da: (Nods)

A: (To tape recorder) He's nodding! Are you gonna do a 12"?

Da: Yeah, Econochrist.

A: What else?

Da: A Sewer Trout 10", a Lack Of Youth 7"

A: Who are they?

Da: The hottest new band in the Bay area. They are good.

A: I thought Econochrist was going to do a 12" with the kid who does No Answers fanzine.

Da: He wanted to, but he's not.



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# FACE VALUE



COMING OF AGE

# FACE

Face Value have been around for awhile, but in disguise as the Bagmen in which they had a different singer and guitar player. A few months ago, they added a second guitar and a new singer. Within a very short time Face Value had secured a deal with Conversion Records and the result is their new 7". They have played out with various local bands, some bigger national acts, as well as out of town. They are an energetic live band and should not be missed if they roll into a club near you. This interview took place on my front porch, the afternoon of May 28th, 1990. Present were Alex, Lenny (from Integrity), myself, and Erba - the voicebox for Face Value. Read carefully and be mystified.

# VALUE

John : Okay the first question that I have is who is "The One Life Crew," what is the purpose? Isn't it just a fictions cognomen for an equally fictions gang or group of people?

Erba : I guess it's just like me, Steve, Tony Pines, and Dwid. It's more like Integrity than my band, but it's just a bunch of kids who hang out and like being titled or whatever.

J : Do you guys produce anything?

E : Well, you're in it about as much as I am so..Not really, its an old Confront song - that's all it is. Some of our friends might take it a different way, as a gang, but I really don't involve myself in anything like that.

J : Whats the significance of the cover of your seven inch? Where'd you get it?

E : Okay, that was out of this Clive Barker novel, our drummers kinda into that stuff, like fantasy stuff and those kinda depictions. It's just kinda fits with the name, Face Value, its got these two fucked up faces on it and we really wanted to to something on the cover that wasn't like every other band in the world. I didn't want to have a live picture on it, I wanted to have something on it like artistic, something that would keep people guessing. I think we accomplished that by using that picture.

J : What's the meaning of the Robert Frost excerpt from Hannibal?

E : I thought it was a really cool poem. Believe it or not I found it in a Punisher comic book, one day. It's really cool, if you read it, its asking "was worth it." Its hard

for me to explain, the way I see it, it says something about was the cause too lost in generous tears of youth and song. I thought that was fitting to what I perceived the hardcore scene to be.

J : Does the band have any message or crusade, that it is trying to express either as a whole or individually?

E : Individually, I just try to, and I'm sure this will make some people sick to their stomachs but you meet a lot of friends

through it and you have a great time and it's a special part of your life. I mean you're not going to be playing hardcore while your fifty years old. This is a very special thing to me, and there's no crusade other than just being positive people toward other people and just getting the point across and making some excellent music and playing shows a lot. That's the only crusade that we're on. Honest music, we're not a straight-edge band or anything like that. We're not on that kind of crusade. We're positive people, we're not out to be dicks to people, a hate type band.

J : Does the band write all the music and lyrics?

E : Alright, presently, the band is writing about half the music and I write half the music. I write all the lyrics, that's how that works. The band is real flexible, in the fact that we work together real well. If we have an idea for a song, we don't automatically throw it in the trash, we bring it up and we mold it together and each of us puts our personality into it.

J : Have they ever rejected any lyrics that you've written?

E : They've rejected a couple song titles, but hey - it's a group project here. What I may not be able to see they can see a little clearer. I have no objections to that. If I feel real strongly about it, I'm sure they're not going to press the point, but it's never come down to that. We get along real well.

J : I don't know if you can answer this but, how did the changing of singers change the band?

E : I think that's a pretty good question, because obviously, before, when they were doing it they were a good band, competent musicians and all that, but it seemed that

they lacked direction. They didn't know if they wanted to be a hardcore band or whether they wanted to be the big crossover thing. I don't think they knew what they wanted to do and I don't think they knew how to go about doing it. I feel that if I hadn't joined the band they would have been one of those bands that seems to play Cleveland forever. They would have never accomplished anything. When

I got into this band, you know I've been trying to get bands off the ground for fucking years now, I put all my energy into being in this band. I feel that the song writing has gotten a lot better, we got a new guitarist - Tony Brown - he joined the same day I did. He's just an incredible guitarist and he has the same ideas that I do, he wants to do the same things that I do, and the band has just gelled a lot better now. We've weeded out the people that maybe weren't as dedicated or couldn't get the job done. Not to say that the old singer couldn't get the job done, cuz he's doing really well with his new band. The band's more cohesive, we function better, we have our goals set better, and we know what we want to do. They knew, when they wanted me to sing, they knew where I was coming from, they knew exactly what my influences are and they wanted it like that. they wanted it to change the direction of the band, they just couldn't get a grip on it by themselves. Especially with the old guitarist in the band, cuz he wasn't working out at all.

J : How do feel about the Cleveland scene against other scenes? You've played out of town - you've seen other scenes. How does this scene compare to them as far as show wise, personality, you know.

E : I think that Cleveland has got some of the best bands I have ever heard in my life. Unfortunately two of my favorite ones broke up - Confront and False Hope. I think that the bands are just amazing, maybe cuz the audience participation wasn't what it used to be and that's why some bands are real bitter about Cleveland. Sometimes I'm bitter when we play a show and people just stand there, it's like, what more do I have to do? I'm giving my all for you people, you know. I think that the bands are real good and even though there

is a lot of competition but people more or less support one another in the long run. I don't understand what it is, we've got a lot of good bands, it's going to take a lot to wake these people up. It's really important once we put the 7" out, we're touring right away, we're going to promote the hell out of

"It. We're going to be on the road a lot, hopefully we'll get all this awareness about Cleveland. And with other bands in Cleveland doing the same thing, people are going to look to Cleveland and we will start to take pride in ourselves.

A : Would you prefer to have a large following out of town or here?

E : I more or less prefer to have a large following out of town because that is more flexible, you can go anywhere do anything. Cleveland will always be our home base, eventually it's got to pick up, there's always a lull. If you got a big following out of town that's just more people than a little cross section of one town.

A : I think a lot of the reason local shows are under-attended is that they are promoted terribly.

E : Yeah, they are promoted pretty bad. I know that when I do shows I make 1000 flyers, two stacks of the Kinko's paper, and take them to all the record stores, but it's hard to do when I'm the only one doing it. Our drummer is starting to get it. People are turned off because the attitudes of some people, they are scared to come to shows.

(continued talk about east/west sides lack of interest and support in the Cleveland scene)

J : what is your opinion of the fact that hardcore is mainly white, male and aggressive? Do you think that hardcore discriminates?

E : I think that it totally discriminates against people, cuz I was going to shows in late '86-'87 and just because my hair wasn't short, cuz I dressed a little funky back then... Sometimes that's all I hear, "Yeah, your hair was long and you looked like this." So what, dude, I was into it just as much as you, just cuz I didn't happen to live in Mentor. And anytime a girl starts to get involved there are 8 million rumors about

her. True, a lot of girls it does apply, a lot are in it cuz their potential boyfriend is in a band or whatever. Seems to be anytime a girl gets into the scene and tries to do something they're totally ostracized and called all kinds of names without people really knowing them. They're just a piece of meat to people. And the thing about hardcore is that, it seems to me, the lyrics and attitude would appeal to inner city people - people who are poor and can't relate or afford the big rock shows, but then you never see any of those kinds of people at a hardcore show. Those people are totally devoid of any knowledge of what the hardcore scene is about, it shouldn't be that way.

J : I think that it's funny that you have people living in the suburbs, living fairly comfortable lives talking about how hard they have it.

A : The struggle.

E : The only struggle, everyone goes through problems, ya know.

J : Yeah, that's given.

E : But people in the suburbs screaming at the audience that they're fucked up cuz hey drank a beer or whatever, have no idea what they're talking about. They should get a clue to what's going on, these kids live with their parents and this and that and they have their meager jobs, but they'll always have their parents to support them. I haven't lived at home for like four years now, I could write a million songs about how life

has fucked me over and all this. The only thing I write about is personal struggles, cuz everyone faces that and everyone can relate to that.

J : Next question, your viewpoint on violence in the Cleveland scene as well as the hardcore scene?

E : I'm going to sound totally like a big hypocrite, but I've never gotten into a fight with anyone in the scene, but some people take care of things different ways. There's two ways looking at it, one time we were at a show in Albany and us and Integrity played and this girl like ruined this club. She posed a threat of closing down the club, cause she was drunk and she smashed up a bathroom and overturned some beer belonging



to the American Legion. So one of the members of Integrity dealt with it in his own way, he hit the girl. Now some people will be like, that's the sickest thing I've ever seen. While I might not have done it, no one else would have reprimanded her, no one else cared - the club could have been closed or whatever if this girl had not been taken care of. I don't know if I would have hit her, but I would have definitely embarrassed her and made her feel like shit about it. But it's two fold, violence sometimes does solve things. I don't partake in it, my band unfortunately does take part in it too much. We don't start fights, we're totally cool people, kind people.

J : Don't you think that violence detracts from shows and stuff?

E : Oh yeah, look at how many people don't go to shows, cause they think "Those people are assholes, all they do is start fights." I don't think that bands in Cleveland are as violent as people think, it's an image and a bad rap. Ever since that thing happened at that Youth of Today show in Kent (fights between straight edge people and non-s.e. people) people automatically branded a certain sect of people as violent. Now, people are like, well they gave us that image, let's do our best to live up to it.

(talk about violence and schism in the scene)

J : How do you feel about religion and hardcore?

E : I'm catholic and I went to religion school, Catholicism has always meant something to me personally. But I would never force it on people. There's a fanzine out of Texas called fuckin Pure Thoughts and this kid is doing only krishna bands. And he's

like, "These bands aren't as good as those bands because they're not krishna." Hardcore and religion - it just doesn't jive. Religion is uniformity, everyone being the same. Now if religion becomes that deeply enconced into hardcore then the scene is just going to fall apart even more. It is just another thing for people to argue about. You know there's going to be more bands taking the stance of "Well screw you if you're not a Third Day Adventist. Fuck you if you're not a

krishna." There's going to be more bands like that, than bands like "Religion is cool go your own way and worship your own god as you see fit." I hope that this whole krishna thing fucking, not gets wiped out or eradicated, cause if people are really into it than they're obviously going to say "Hardcore is so meager in my existence, I'm going to go join the temple and really do something with my life."

J : How about krishna bands?

E : Even a krishna band I wouldn't argue with that, everyone's got a right. Hey those people have a genuine feeling, at least I hope it's genuine, they wish to express. But when it's excluding half the people like who may be cool people. Some of the coolest people I know, who are in the cult and they are just kind, gentle people. I've talked to a lot of people about this and they think the same thing that religion should be a personal private thing, ya know? You should worship it with your sect or church, personally you really shouldn't force your ideas on anyone, because that is just dead wrong. It was never like that when I got into it, I'll tell you that.

A : It seems silly that all the hardcore bands, so to speak the old bands, where it was the basic hardcore thing back in the early eighties to rag on religion. Hardcore used to be really anti-religious.

E : Yeah, I really never dug bands that were like, "No God, No Masters," cause it's like yeah I believe in God. But at the same time I can respect what they're saying, just like I respect the krishna bands, but at the same time I don't want telling me that there is no such thing as god or that my religion is a joke. It's what I make it.

A : Yeah but the krishna's, I don't know...

E : My personal opinion of the krishna's - brainwashing! I don't like it at all. I've been to the temple, I speak from experience. I don't like what it is. I'm not going to be a dick, we don't have any anti-krishna thing. We'll play with anyone. Like I said, it's become too interwoven in hardcore, I don't like it at all. I bet half these old bands that I'm really into are like really

scratching their heads going, "What the fuck has the scene come to?" Jesus Christ.

J : I just felt that it was a logical step for straight-edge, because straight-edge bands tended to be more on the preachy side, ya know?

E : It seems that, yeah, eventually it could come to that. But you wouldn't believe the people that are straight-edge but wouldn't admit to it because they're embarrassed the way it is now.

A : They don't want to be identified with it.

E : Hell yeah. A friend of mine who is straight-edge, he's been in bands a long time



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# CLEVELAND HARDCORE

and just because he's not into to the way it is now - he's one of the most hated fuckin people. Straight-edge, man it's become - even ask Dwid, he even thinks that straight-edge today is not what it is supposed to be. I won't crack on straight-edge cause I consider myself that, but I'm trying to break the mold. I thank God every night that my band is not a straight-edge band cause now we can do anything. I'm very happy that those kids support us, cause they're cool sensible kids. It seems that they are the ones that get things done.

J : You're not a straight-edge band?

E : Not at all. I want to say one more thing, I think we're more positive than most of the of the straight-edge scene. We have way more open minds. We're not jaded at all.

J : Or bitter?

E : Yeah. We display an attitude that should be more prevalent, that is going into something with a completely open mind. People respect the fact that we respect them. That's all you can ask for.

J : Closing comments?

E : Thanks a lot for the interview. The first issue was really good, the second is gonna rule. Cleveland has got some really good bands, check 'em out. Buy the records, it's real neat - fresh sounding. We're really an original band. Check us out when we play your town. Take it easy. Moras bee.

Face Value 1990

Tony Hinton—Bass

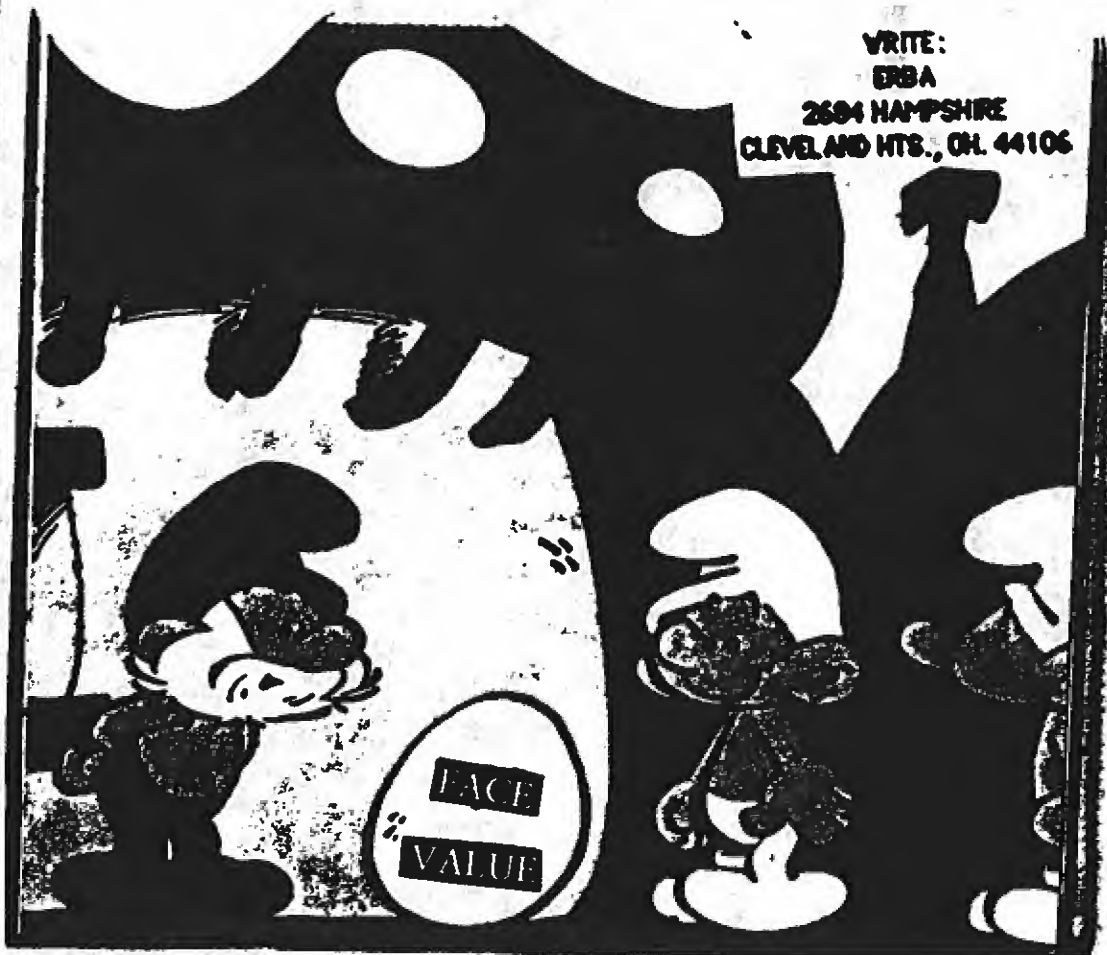
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